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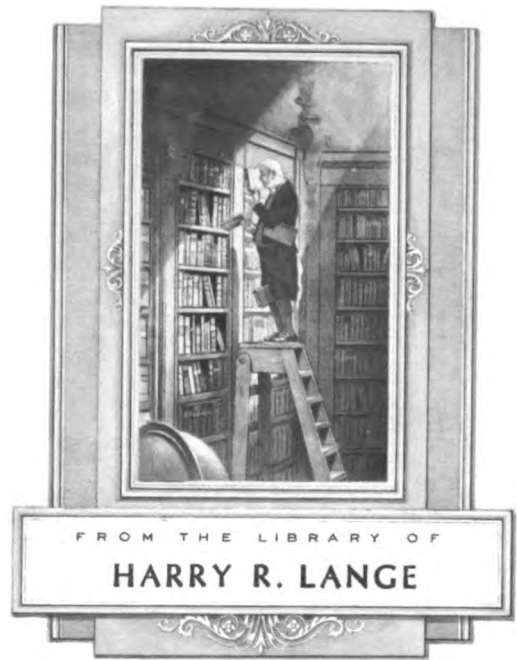
# RARE OLD VIOLINS



LYON & HEALY

1921

4 BSK







1885-1886  
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*CATALOG OF*

**Rare Old Violins**

**VIOLAS & VIOLONCELLOS**

**BOWS OF RARE MAKES**



*Collection of*

**Lyon & Healy**

Chicago

**THIRTY-SECOND EDITION—FEBRUARY, 1921**

The first of the series having been published in 1890

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## FOREWORD

**I**N this, the Thirty-second Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th, and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country.

It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage, and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used in his younger days, after hearing him play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature, and an equally interesting one, is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now offered for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are better in preservation than those of houses less fortunate, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While European firms from time to time exhibit many famous individual instruments, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins as may be found in the Lyon & Healy Collection.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one who buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that a violin without artistic repair and adjustment usually disappoints; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we therefore suggest that those interested write us, and we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for.

Sincerely yours,

LYON & HEALY.

#### CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

*Note:—We have a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.*



## RARE OLD VIOLINS

### The C. B. Schley Collection

**A**MONG the few notable American collections of Rare Violins, that of the late Mr. C. B. Schley easily takes first rank. Mr. Schley had a keen appreciation and a wide knowledge of violins and violin music. His collection first began to attract the attention of the violin world about 1901, at which time we became acquainted with him. We had but recently acquired the Hawley collection, and Mr. Schley selected for his own use the well known violin by Giovanni Paolo Maggini, which for so many years had been the property of the late Mr. R. D. Hawley. This violin Mr. Schley retained up to the time of his death. It is regarded as the finest work of Maggini in America.

Another Hawley violin which Mr. Schley wished to possess was the "Grand Amati," but he was too late, as it had already been sold. It was not until some years later that he finally became its owner.

The two violins which, among violin connoisseurs, are recognized as having no equals anywhere by the same master, are the pair of splendid Carlo Bergonzis, which rank as the very finest known examples of his work.

Another favorite is the violin by Joseph Guarnerius del Jesu, a well known and famous instrument, known as the "Mayseder," and for many years the property of Miss Maud Powell, the famous American virtuoso.

The Montagnani is one of the finest violins by the great Venetian known. It is extraordinarily beautiful, in the pink of condition, and possesses a tone of pristine freshness and beauty.

Owing to the decease of Mr. Schley, his collection has been placed in our hands for sale.

#### *Special Terms*

*Ordinary terms on which Rare Old Violins are sold by us will not prevail in this instance. Sales will be made for cash only, or nearly so, and no instruments can be accepted as part payment.*

The Schley Collection now comprises the following four instruments, the other members of the collection having been sold:



JOSEPH GUARNERIUS DEL GESU  
Cremona, 1742

"THE WIENIAWSKI"

*Number 5598—Description on page 10*

PLATE I





**CARLO BERGONZI, CREMONA, 1733***From The Schley Collection*

NUMBER 5299. "As fine as a Strad" is an expression often used, greatly abused, but which can properly be applied to the violins of his greatest pupil, Bergonzi, who, on the death of Stradivari's sons, succeeded to the business and occupied the famous house which faced the square in the city of Cremona, the habitat of his great master.

This instrument and the following number, 5300, by the same maker, are now, and have for many years been regarded by violin experts as among the finest known examples of Bergonzi's art.

They belong to the epoch in Bergonzi's activities during which were produced those wonderful instruments which have placed him on a par with Stradivari and Guarneri as a maker of violins.

It is not known definitely when he left Stradivari's establishment and started for himself in a house but a few doors removed from that of his former employer, but doubtless it was around 1716-20.

Stradivari was still at his bench in 1733, and it was not until four years later that he died. His influence on Bergonzi, is, therefore, very easy to understand.

Workmanship and varnish of this 1733 Bergonzi are of the choicest description known to the maker. The back is formed of one piece of the finest curly maple, having a handsome figure extending across its breadth. The sides match the back. The front is of spruce of even, straight grain, and of that splendid quality invariably selected by Bergonzi. The varnish is of a deep ruby red. It is a thick, heavy coat, entirely original.

In preservation it is practically as it left Bergonzi's hand. It has no break or crack, and its wood is of the original thickness. By reason of this perfect physical condition the tone is of the utmost purity and sweetness. (Plate IV)

*Price: \$10,000*

**CARLO BERGONZI, CREMONA, 1737***From the Schley Collection*

NUMBER 5300. Still more beautiful than the 1733, though hardly so well preserved, would be a concise statement of the difference between these two instruments.

In point of wood selection nothing could be more attractive. The back is formed of one piece of curly maple, with a broadish figure extending slightly upward from left to right, across its breadth.

The sides are from the same piece, and match the back.

The top is of the usual fine selection, which none knew so well how to make as the Cremonese masters. The model is of the flat, broad type, which was exclusively used at this time. It is covered with a ripe, plum colored varnish of wonderful richness and beauty.

The scroll is a Bergonzi masterpiece.

It is magnificent in preservation, and a perfect beauty in appearance. The tone is glorious.

*Price: \$9,000*

#### JOSEPH GUARNERIUS DEL GESU, CREMONA, 1731, "THE MAYSEDER"

##### *From the Schley Collection*

NUMBER 5298. Of all the works of Guarnerius, there is hardly one which is more widely known than this. Formerly the property of the celebrated violinist, composer and teacher, Joseph Mayseder, from whom it takes its name, it passed through many hands, and was finally brought to this country by America's best known violinist, Madame Maude Powell. In 1916 it was sold to the late Mr. Schley, of Colorado, collector of violins and other works of art, and after his death his collection was placed with us for sale.

For several seasons it was used by Madam Powell in her concerts as soloist with the great orchestras of Europe and America with great success. It is, therefore, an instrument of world wide celebrity.

While the "Mayseder" belongs to the more usual type of Guarneri's work, it is an instrument of the choicest character. The back is in one piece of exquisite curly maple, having a fairly broad figure extending across its width. The top is of spruce of choice selection and straight, even grain. The sides are very handsome, and the scroll especially fine. The varnish is of a magnificent orange color, beautifully shaded. It is in a splendid state of preservation, and possesses a tone of rare beauty and unusual power. (Plate V)

*Price: \$8,500*

**DOMINICUS MONTAGNANI, SUB SIGNUM CREMONÆ VENETIIS 1737*****From The Schley Collection***

**NUMBER 5302.** Of all the creations of "The Mighty Venetian," this violin may be said, without fear of contradiction, to be the most beautiful known, while its tone is of the utmost beauty of quality and power.

It was made in Venice at the time when violin making in Cremona was at its pinnacle, after Montagnani had served his apprenticeship to Stradivarius and embarked on his own career. It was in the collection of the celebrated Italian collector, Tarisio, and at his death was acquired by J. B. Vuillaume. It was sold by him to a certain Baron Seilleire, in whose possession it remained for many years, until it became the property of Monsieur Jules Garein, Professor of the Violin in the Conservatoire de Paris.

This violin is a concert instrument of the very highest type, and should be in the hands of a great artist. Its tone is of wonderful brilliancy, carrying power and beauty.

In appearance, it is one of the handsomest violins in America today. The front is of Italian spruce of the choicest selection, and the back and sides of beautifully figured maple. The varnish is in Montagnani's best style, and is of a rich, ruby red color. (Plate VI)

***Price: \$7,500***



## RARE OLD VIOLINS

**JOSEPH GUARNERIUS DEL GESU, CREMONA, 1742 THE "WIENIAWSKI" NUMBER 5598.** In our judgment the Wieniawski is the greatest of all solo violins by Joseph Guarnerius del Gesu.

For years it has been a shrine at which all music lovers have worshipped, and all agree that it is perhaps the greatest of Guarneri's work of which there is record. Its voice is of unexampled power and beauty.

Masterful in every detail of the model and workmanship, superb in his choice of woods and employing a varnish such as he used only on his choicest instruments, Guarnerius intended this to be a monument to his skill as a builder of violins, which would stand and be recognized by the world as one of its most cherished possessions. It is exceptionally well preserved. Many other violins of our collection are in a similar splendid condition but this instrument is unique in that it is rare that a violin which has had so much public use and has been exposed to the dangers of travel, comes down to us practically as it left its maker's hands. (Plate I)

*Price: \$20,000*

**ANTONIUS STRADIVARIUS, CREMONA, 1721**

**THE "JANSA"**

**NUMBER 5947.** This is a representative example of those wonderful violins made by Stradivari between 1720 and 1725.

Many examples of this period have passed through our hands; among them may be named The Paganini, The Earl, The Adam, formerly owned by Mr. Kreisler, The Bott and others. It belongs to his largest and broadest type, the favorite of all concert players. It belonged to the celebrated violinist and composer, Leopold Jansa, born 1797, died Vienna 1875.

The tone is exceptionally large and more flexible, if anything, than the average Stradivari of this period, that one meets with. It is what one might call a splendid Beethoven fiddle, as it has the flexibility and the light and shade required for the proper rendition of the classic concertos. (Plate II)

*Price: \$16,500*



ANTONIUS STRADIVARIUS  
Cremona, 1721

"THE JANSA"

*Number 5947—Description on Page 10*

PLATE II



**ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595**

**NUMBER 4913.** This violin reaches very far back—almost to the very beginning of violin history. Fifty-five years after the first violin of which there is any record appeared in Brescia in 1540, this instrument, made for Henry IV, King of France and Navarre, was completed by the master builders of Cremona, of their time, Antonius and Hieronimus Amati, in 1595. Nearly fifty years were to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born, and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a very unique position in church service.

So it was that a set of violins was ordered by the King of France, for his chapel. They remained in the possession of the court, with the one known exception of this particular violin, until the French Revolution, when they were destroyed or lost in the attack on Versailles.

Among the courtiers of the court of Henry IV was a music loving cavalier, Francois de Bassompierre, Marshall of France, and later Ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military campaigns he devoted his time to the cultivation of music and other arts.

This violin passed into his hands—probably as a gift of the king to his music loving favorite—and it remained in the possession of his family for two hundred years, according to the Latin inscription by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, on the occasion of taking it to Gand, the young pupil of Nicholas Lupot, for repairs. (See Plates X and XI.) Probably no other violin in existence has a more interesting history.

It is in a fine state of preservation, and has a very wonderful tone, remarkable alike for volume and quality. It is an instrument of very full size, being slightly over fourteen inches in length of body, and usual width of upper and lower bouts.

The back is beautifully decorated with the coat of arms of Henry IV, King of France and Navarre, and the sides bear the inscription which, translated, reads "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the maker.

This instrument was brought to the United States by the late R. D. Hawley, of Hartford, Connecticut, who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Mr. Hawley permitted himself to sell it to his life-long friend and colleague, Mr. Albert Pitkin, whose property it remained until it was recently purchased by us, together with the celebrated "Mori" Nicola Amati, now in the R. D. Hawley collection.

It is impossible to describe the extraordinary richness of the tone of this instrument. It is unique among violins. Without the somber quality which usually characterizes the works of Brescia, it has all their richness, with the added richness and bright soprano quality of the violins of Cremona. It is a quaint tone, the color of which may be compared to wine of a very rare old vintage. It has volume and power for concert or quartet use.

The varnish is of the richest description, and of a rare, golden brown color.

The wood throughout is of the choicest selection. Back and sides are especially handsome. (Plate III)

*Price: \$12,000*

#### NICOLA AMATI, CREMONA, 1674

NUMBER 5886. This is an exceptionally beautiful example of Amati's large type of violin, commonly known as the grand pattern. It is unusually beautiful. The color of the varnish is of a deep orange brown, tinged with red, which is rare among his violins, which are, for the most part, of a lighter shade.

As far as we know this violin has the distinction of being the first Cremonese violin of the first class to be imported by a Chicagoan.

The papers which came with it, disclose the fact that it was purchased from the very well known violin dealer of London, the late Mr. George Hart, by a Mr. R. A. Johnson of Chicago, in the year 1872. The late Mr. John P. Waters of Brooklyn, who at that time was forming his collection, purchased it eventually from Mr. Johnson and he some



years afterwards parted with it to his warm personal friend, Mr. R. A. Pitkin of Hartford, Connecticut, a close friend of Mr. Hawley's. Shortly before Mr. Pitkin's death, we purchased it from him, together with the Henry IV Amati, which is also described in this catalog. It is strong in wood and is in unusually fine playing condition. Its tone is surpassingly lovely, being unusually large for an Amati; full of color and refinement.

*Price: \$8,500*

**LAURENTIUS GUADAGNINI, PLACENTIAE, ALUMNUS ANTONIUS STRADIVARIUS, 1740.**

**NUMBER 5037.** The Violins of this celebrated master are far more rare than those of his son, Joannes Baptiste. The name of Guadagnini has earned for itself a very high position in the violin world, and importance is attached to any violin bearing it. This is due to the high class of instruments turned out by Lorenzo and Joannes Baptiste.

This violin is an unusual example of his work and in point of wood selection and varnish leaves nothing to be desired. With respect to these important features, Lorenzo must be considered as having used better judgment than any other member of the family.

This instrument is of good large size, with back in one piece of curly maple of the handsomest description, very similar, in fact, to the celebrated Stradivarius of 1711 of the Hawley Collection. The scroll is in his finest style, and the wood of the sides matches perfectly that of the back. The top is of spruce of the choicest selection, and in this the hand of Joannes Baptiste is to be seen.

This instrument has a tone of superlative quality and power. It is a concert instrument of the first class. It is in a perfect state of preservation, without a crack or blemish, very unusual in a violin of this type and age. We cannot recommend it too highly. (Plate VIII)

*Price: \$6,500*

**CARLO BERGONZI, CREMONA, 1732**

**THE "TARISIO"**

**NUMBER 5876.** This celebrated Bergonzi came into our possession from the Hawley collection in 1900, and it was shortly afterward sold. It was recently again acquired by us and is once more offered for sale.

It was brought to this country in the early seventies by Mr. John P. Waters, from the collection of the well-known violin dealer of London, Mr. George Hart. Later on, at Mr. Hawley's earnest request, it passed into his possession by purchase, and there it remained until his death.

It is a most unique example of Bergonzi's work and none that we have ever seen has a richer or more beautiful tone quality. It is, on account of its model, very easy to play. While it is easier to handle than most instruments, it is not because it is diminutive in its proportions. It was a characteristic of Carlo Bergonzi to set the scrolls of the violins close to the edge in order to reduce the size and at the same time keep the interior dimensions up to normal. This charming Violin is in a most excellent state of preservation. It is covered by a magnificent coating of rich orange red varnish, which is entirely original. The model is quite flat and well proportioned. Some sixty years ago it belonged to the famous Italian collector Luigi Tarisio, and has ever since borne his name. (Plate VII)

*Price: \$6,500*

A full description of the Tarisio Bergonzi will be found in the brochure, *The Hawley Collection of Violins*.

NICOLA AMATI, CREMONA, 1655 .

NUMBER 5973. This is a most unusual example of Amati's work of the middle period. It is a violin of extraordinary beauty—one of those rare pieces excelling in beautiful wood and varnish, which Amati was wont to turn out at the behest of some royal patron. It possesses a tone of the utmost richness. It is a perfectly delightful violin for ensemble use or for concert playing, especially for any player with a small left hand.

*Price: \$6,000*

ANTONIUS STRADIVARIUS, CREMONA, 1717

NUMBER 4483. An excellent specimen of Stradivari's work of the period. Its tone is of the choicest quality, rich and full. It is in every way an ideal instrument for general use. Because of its back it is offered at an exceptionally low figure. The back, done at an early date by Vuillaume, is an exquisite piece of wood, and fits in remarkably well with the general style of the top, sides, and scroll. Its tone is purely Stradivarius in character, and it is difficult to see where it has lost any of its charm by reason of its back. Were this violin entirely original it would bring a very much higher price. The top is of exceptionally fine quality spruce, of straight even grain.



ANTONIUS AND HIERONIMUS AMATI  
Cremona, 1595

"THE HENRY IV"

*Number 4913—Description on Page 11*

PLATE III



The back is one piece of maple of the finest selection, having a beautiful figure. The scroll is in the master's finest style.

*Price: \$5,500*

**JOANNES BAPTISTE GUADAGNINI, 1753**

**NUMBER 5809.** This is an exceptionally fine example of this great master's work. We have had, during the past three years, many representative specimens of Guadagnini's art, and we believe this to be slightly above the average in view of the tone and character of workmanship. The model is broad and flat. The wood at the back is formed by two pieces of maple having a smallish figure and the front is of spruce of straight, even, fine grain.

It is an instrument for an artist; and the price is very modest.

*Price: \$4,750*

**JOHANN BAPTISTE GUADAGNINI, PARMA, 1767**

**NUMBER 5819.** This is an unusually fine specimen of Guadagnini's work and it is in a perfect state of preservation. The model is flat and broad. The wood is of the handsomest description, and the varnish orange red color. It is a solo violin of the first class.

*Price: \$4,500*

**FRANCESCO GOBETTI, VENICE, 1727**

**NUMBER 5974.** Gobetti was one of the greatest of the Italian School of violin making. His instruments, from the point of workmanship, wood selection and varnish, rank with the best that were made in Venice in that "Golden" period. This violin has been known to us for many years and has been in several of the finest collections. It has always been famous for its beautiful tone and rich appearance. It is a solo violin of a very high order. It is in a perfect state of preservation, being strong in wood and free from cracks or blemishes.

*Price: \$3,500*

**NICOLAS LUPOT, PARIS, 1809**

**NUMBER 6019.** The Hawley Lupot, justly regarded as one of the finest examples from the hand of this famous master known to us. It is built upon the lines of Stradivarius, very beautiful in wood, varnish and finished workmanship. The instrument is in a perfect state of preservation. The back is formed by two pieces of very handsome curly maple, with sides to match; the top, spruce of exceptional

quality. The scroll is in the master's finest style. Varnish of a rich ruby red color covers the instrument. The tone is of rare sweetness, with ample power to fill the largest concert hall. A solo violin of the first class. In 1877 it was purchased by Mr. R. D. Hawley from George Hart of London, and with the remainder of the Collection was later acquired by Lyon & Healy. (Plate IX)

*Price: \$3,500*

A full description of The Hawley Lupot may be found in the work, The Hawley Collection of Violins.

#### HIERONIMUS AMATI, NICOLA FIGELIUS

**NUMBER 5820.** This Violin, made only nine years after Stradivari's birth, is a representative specimen of the finest Cremonese work of that period when Nicola Amati was making those wonderful violins which have ever since been the envy and despair of violin makers. Only a few years had elapsed before young Stradivari was to take his place in the shop of Amati to begin his apprenticeship.

It may be seen, therefore, that this violin inherits all the best traditions of the Cremonese school. It is in an exquisite state of preservation, without crack or blemish, very strong in wood and possesses a tone at once so rich and powerful as to astonish all who play upon it.

The work throughout is of the finest description, and the varnish, which is of a brownish red color, is of the finest quality.

*Price: \$3,500*

#### J. B. GUADAGNINI, TURIN, 1751

**NUMBER 5835.** Guadagnini's violins of this period, while not so beautiful as those of other epochs, usually are extremely fine in tone. At this time he was using a wood of very soft texture, and the tone derived therefrom is as sweet and pure as is ever heard in the Guadagnini violin. This instrument is in an excellent state of preservation, and is covered with dark, brownish red varnish. It is a violin for a concert artist.

*Price: \$3,000*

#### FERDINANDUS GAGLIANO, NAPLES, 1775

**NUMBER 5810.** Notwithstanding its age, this violin has the appearance of a new instrument, so perfectly is it preserved. Not even the lines of the edges are broken. The varnish is intact. The wood is extremely beautiful and the tone is very large and brilliant.

*Price: \$2,750*

**CARLO BERGONZI, II, CREMONA, 1796**

**NUMBER 5518.** This Violin, the work of Carlo Bergonzi the Second, the grandson of the great Carlo, is a magnificent specimen of later Cremonese workmanship. By the year 1800 and with the advent of the Napoleonic Wars, violin making was on the decline in Italy and its treasures were being transported to other parts of Europe. The model of this instrument is broad and flat. The wood throughout is of the handsomest description, and the varnish first class in every respect. It is a magnificent solo violin, in our opinion, and we consider it a splendid purchase.

*Price: \$2,500*

**LORENZO STORIONI, CREMONA, 1782**

**NUMBER 5814.** The violins of this master have always been held in high favor by violinists. They possess a solidity of construction and a robustness and richness of tone which rivals all other Cremonese makes that cost three to four times as much. The model of this violin is large and broad. The wood is of a very choice selection, and the varnish is original and of a reddish orange color.

*Price: \$2,000*

**CARLO ANTONIO TESTORE, MILAN, 1724**

**NUMBER 5707.** This is one of Testore's larger type violins. In exquisite preservation, in orange yellow varnish, it is not only a beautiful example in all that appeals to the eye, but it is a concert violin of which any artist might well be proud.

*Price: \$1,800*

**TOMASSO BALESTRIERI, MANTUA, 1760**

**NUMBER 5834.** Balistrieri was a pupil of Stradivarius, and was the most prominent member of the Mantua school. This instrument is a splendid example of his work, and is in a perfect state of preservation. It is patterned on broad lines, and possesses a tone of rare quality and power. It is a splendid concert instrument. The wood selection is of the choicest, the back being formed of maple having a handsome figure, and the top of spruce of the finest quality. It is covered with a plentiful supply of lustrous, deep orange colored varnish.

*Price: \$1,500*

**VINCENZO PANORMA, PALERMO, 1750-60**

**NUMBER 5812.** This is a unique example of Panorma's work, inasmuch as it is made after the grand pattern of Nicola Amati, whereas they are usually found only in the model of Stradivari. In fact, it is so similar in wood selection, color of varnish and general character of workmanship, to the celebrated grand pattern Amati of the Hawley collection, as to make it almost certain that he had it before him when he made this instrument.

*Price: \$1,500*

**NICOLA GAGLIANO, NAPLES**

**NUMBER 5811.** This violin is built on large, broad lines. It is in excellent condition. The wood selection, while plain, is of the very best for tone. The color of the varnish is a brownish yellow.

*Price: \$1,500*

**FRANCOIS PIQUE, PARIS**

**NUMBER 5815.** This maker was one of the geniuses of his time. His Violins rival those of Lupot in perfection of workmanship and solidity and beauty of tone. This violin is in a perfect state of preservation. The model is broad and flat and the varnish a deep brownish red color.

*Price: \$1,250*

**DAVID TECCHLER, ROME, 1742**

**NUMBER 5813.** This violin is a royal example of Tecchler's work, and a fine Tecchler instrument is one which anyone may feel very proud to own. His Cellos are especially fine and are among the very best that were made in Italy.

This instrument is unusually well preserved. The wood is handsome throughout, the varnish original, and of a brownish yellow color.

*Price: \$1,250*

**PAOLO GRANCINO, MILANO, 1673**

**NUMBER 4755.** Paolo was the founder of the Grancino family of violin makers, of whom there were five or six working in Milano as late as the end of the 18th century. Paolo worked along Amati lines. He was by far the most prominent maker in Milano at the





CARLO BERGONZI  
Cremona, 1723  
*Number 5299—Description on Page 7*

PLATE IV



time, and his instruments enjoyed then, as they always have, an excellent reputation for tone, workmanship, finish, and excellent material.

This violin has a very handsome back of beautiful curly maple, with sides to match. The top is of spruce of medium width of grain. The varnish is of a rich, deep orange red color. The tone is of magnificent quality and power.

*Price: \$1,200*

**ZOSIMO BERGONZI, CREMONA, 1755**

**NUMBER 3960.** Zosimo was the son of Michael Angelo Bergonzi, son of Carlo. The pattern of this instrument is large and broad. It is well built for tone. The back is in one piece of very handsome maple, matched by that of the sides. The varnish is of a rich red color, and a plentiful supply remains. The instrument is strong, healthy, and is a very serviceable concert violin. Its tone is large, round, full and very brilliant.

*Price: \$1,200*

**GIOVANNI GRANCINO, MILANO, 1710**

**NUMBER 5315.** An excellent example of the work of this maker, and in a fine state of preservation. It is strong in wood, covered with the original orange red varnish, and possesses a tone which is large and brilliant.

*Price: \$1,200*

**D. NICOLAS, PARIS**

**NUMBER 5833.** An exceptional specimen. Flat type. Back, one piece of very handsome curly maple. Top, spruce of medium grain. The varnish is of an orange red color. Large, brilliant tone. A violin for an artist.

*Price: \$1,000*

**MICHAEL PLATNER, ROME, 1725**

**NUMBER 5641.** A beautiful example of this well known maker's work. The back is in two pieces of handsome curly maple, with sides to match. The top is of spruce, of the finest selection. The varnish is orange red in color. The instrument is in a fine state of preservation, and possesses a tone of rare sweetness and power.

*Price: \$900*

**BERNARD S. FENDT, 1810**

**NUMBER 5583.** Large Guarnerius model. The wood throughout is of the choicest selection. Top, medium grain spruce; back, two pieces of maple, of broad curl. Orange varnish. Splendid state of preservation. Fine solo violin.

*Price: \$750*

**SEBASTIAN KLOZ, MITTENWALD, 1761**

**NUMBER 5805.** Well developed model. Back two pieces flamed maple. Top, medium grain spruce. Orange varnish. Excellent state of preservation. Large, mellow tone. Superb specimen.

*Price: \$750*

**LEOPOLD WIDHALM, NURNBERG, 1776**

**NUMBER 5746.** Well developed model. Back, two pieces handsome curly maple, with sides to match. Top, spruce of wide grain. The varnish is of a lovely dark red color. Very mellow large tone.

*Price: \$700*

**B. FLEURY, PARIS, 1771**

**NUMBER 5762.** Broad type. Back, two pieces curly maple, with sides to match. Top, spruce of medium grain. The varnish is of an orange brown color. Excellent state of preservation. Large tone of splendid quality. Good solo and orchestra violin.

*Price: \$500*

**AEGIDIUS KLOZ, MITTENWALD, 1735**

**NUMBER 5816.** Medium high model. Back, two pieces curly maple, with sides to match. Top, spruce of fine grain. The varnish is of a brownish color. Beautiful tone.

*Price: \$500*

**L. GUERSAN, PARIS, 1761**

**NUMBER 5747.** Large, flat model. Back, two pieces flamed maple, with sides to match. Top, wide grain spruce. Orange yellow varnish. Good state of preservation. Splendid tone.

*Price: \$450*

**OUVRARD, PARIS, 1734**

**NUMBER 5669.** Well developed model. Back, two pieces curly maple. Top, spruce of medium grain. The varnish is of a brownish color. This violin is in a fine state of preservation, and has a large, brilliant tone.

*Price: \$425*

**D. NICOLAS, PARIS, 1800**

**NUMBER 5878.** Large, broad type. Back, one piece curly maple. Top, spruce of even grain. Brown varnish. Fine state of preservation. Splendid orchestra violin. Large, brilliant tone.

*Price: \$400*

**ANTONIO PANSANI, ROME, 1778**

**NUMBER 5926.** High model. Back, two pieces flamed maple; top, spruce of fine grain. Light brown varnish. Good state of preservation. Large tone of excellent quality.

*Price: \$400*

**JOANNES GAGLIANO, NAPLES, 1807**

**\*NUMBER 5718.** A beautiful Italian violin of small size,  $\frac{7}{8}$ . Just the thing for a player with small hands. Flat model. Back, two pieces curly maple; top, spruce of medium grain. Splendid state of preservation. Large tone of soft quality.

*Price: \$400*

**GEO. KLOZ, MITTENWALD, 1760-70**

**NUMBER 5967.** Well developed model. Top, spruce of fine grain. Back, two pieces curly maple. Dark brown varnish. Splendid condition. Beautiful tone.

*Price: \$350*

**MATTHIAS HORNSTAINER, MITTENWALD, 1787**

**NUMBER 5529.** Well developed model. Top, medium grain spruce; back, two pieces of flamed maple. Brown red varnish. Big tone of splendid quality.

*Price: \$350*

**SALOMON, RHEIMS, 1745**

NUMBER 5532. Well developed model. Back, one piece curly maple. Top, wide grain spruce. Orange yellow varnish. Fine condition. Large, brilliant tone.

*Price: \$350*

**OPUS BARTOLOMEI, VENICE, 17—**

NUMBER 5724. Well developed model. Back, two pieces handsome curly maple, with sides to match. Top, spruce of medium grain. The varnish is of a brownish red color. Beautiful tone.

*Price: \$350*

**ANDREAS BORELLI, PARMA, 1740**

NUMBER 5346. Guarnerius type. Dark red varnish. Top, wide grain spruce; back, two pieces flamed maple.

*Price: \$350*

**MATTHIAS THIR, VIENNA, 17—**

NUMBER 5946. Well developed model. Back, two pieces flamed maple; top, spruce of fine grain. Dark brown varnish. Fine state of preservation.

*Price: \$350*

**GAVINIES, PARIS, 1770**

NUMBER 5693. Well developed model. Back, two pieces curly maple; top, straight, even grain spruce. Brown varnish. Excellent state of preservation. Large, rich tone.

*Price: \$350*

**PETRUS ANTONIUS CATI, FLORENCE, 1763**

NUMBER 5540. Small model. Back, two pieces of very handsome maple; top, spruce of medium grain. Brownish red varnish. Fine condition. Large, mellow tone. Ideal violin for player with small hand.

*Price: \$325*

**MATHIAS HORNSTAINER, MITTENWALD, 1797**

NUMBER 5870. Well developed model. Back, two pieces plain maple. Top, spruce of straight, even grain. Brown varnish. Splendid condition. Large, mellow tone.

*Price: \$300*



JOSEPH GUARNERIUS DEL GESU  
Cremona, 1731  
"THE MAYSEDER"  
*Number 5298—Description on Page 8*





**MATTHIAS HORNSTAINER, MITTENWALD, 1792**

NUMBER 5780. Flat model. Back, two pieces curly maple, with sides to match. The varnish is of a dark red color. Splendid state of preservation. Large rich tone.

*Price: \$300*

**PERRY & WILKINSON, DUBLIN, 1820**

NUMBER 5566. Large, flat model. Back, two pieces curly maple; top, spruce of fine grain. Excellent example of their work. Brown varnish. Very fine tone.

*Price: \$275*

**OLD ENGLISH, 1740-50**

NUMBER 5569. Flat model. Back, two pieces curly maple; top, wide grain spruce. Brown red varnish. Splendid condition. Large tone of soft quality.

*Price: \$275*

**RENE CHAMPION, PARIS, 17—**

NUMBER 5748. Flat model. Back, one piece curly maple; top, spruce of medium grain. Light brown varnish. Brilliant tone.

*Price: \$275*

**JOANNES GAGLIANO, NAPLES, 1800**

\*NUMBER 5806. Seven-eighths size. Flat type. Back, one piece curly maple; top, straight grain spruce. Orange yellow varnish. Good state of preservation. Soft tone.

*Price: \$275*

**NICOLA GARNE, NAPLES, 1760**

NUMBER 5615. Medium high model. Back, one piece rather plain maple; top, straight grain spruce. Light brown varnish. Good condition. Soft tone.

*Price: \$275*

**L. DANIEL, OLD FRENCH, ABOUT 1810-15**

NUMBER 5868. Broad, flat model. Back, one piece handsome curly maple, with sides to match. Top, spruce of wide grain. Orange varnish. Splendid condition. Fine orchestra violin.

*Price: \$275*

**CHAPPUY, PARIS, 1780**

**NUMBER 5533.** Medium high model. Top, spruce, of fine grain. Back, two pieces of curly maple. Dark red varnish. Excellent condition and tone.

*Price: \$250*

**JACOBUS KALDITZ, REIMBURGIE, 1750**

**NUMBER 5543.** Broad, flat model. Back, one piece curly maple; top, spruce of fine, even grain. Varnish is of a brownish yellow color. Good orchestra violin.

*Price: \$250*

**JOHN HORNSTAINER, MITTENWALD, 17—**

**NUMBER 5976.** Flat model. Top, spruce of medium grain. Back, two pieces curly maple. Brownish red varnish. Good state of preservation. Large tone of soft quality.

*Price: \$250*

**CHEVRIER, 1770-80**

**NUMBER 5964.** Broad, flat type. Top, spruce of wide grain. Back, one piece of handsome maple. Brownish yellow varnish. Fine state of preservation. Brilliant tone.

*Price: \$250*

**FINE OLD GERMAN VIOLIN, 1730-40**

**NUMBER 5957.** Well developed model. Top, spruce of even grain. Back, two pieces plain maple. Brown varnish. Fine state of preservation. Large mellow tone.

*Price: \$250*

**OLD GERMAN VIOLIN, ABOUT 1740**

**NUMBER 5738.** Medium high model. Back, one piece of curly maple; top, spruce of fine grain. Brownish yellow varnish. Good condition. Mellow tone.

*Price: \$250*

**LEOPOLD RENAUDIN, PARIS, 17—**

**NUMBER 5856.** Flat type. Back, two pieces of flamed maple; top, spruce of wide grain. Orange yellow varnish. Fine condition. Brilliant tone.

*Price: \$250*

**JOSEPH HORNSTAINER, MITTENWALD, 1790**

**NUMBER 5779.** Well developed model. Back, one piece curly maple, cut on the slab. Top, spruce of medium grain. Brownish yellow varnish. Good condition. Mellow tone.

*Price: \$250*

**CAROLUS HELMER, PRAGUE, 18—**

**NUMBER 5842.** Medium high model. Light red brown varnish. Choice wood throughout. Top, fine grain spruce; back, two pieces plain maple. Well preserved.

*Price: \$250*

**TIRIOT, PARIS, ABOUT 1780**

**NUMBER 5860.** Well developed model. Back, two pieces curly maple. Top, spruce of wide grain. Brown varnish. Fine state of preservation. Large tone. Good orchestra violin.

*Price: \$250*

**OLD ENGLISH, ABOUT 1790**

**NUMBER 5563.** Flat type. Back, two pieces of curly maple; top, spruce of fine grain. Light brown varnish. Splendid condition. Large, brilliant tone.

*Price: \$250*

**ANTONIUS BACHMANN, BERLIN, 1716**

**NUMBER 5577.** Medium high model. Back, one piece curly maple; top, straight grain spruce. Brown varnish.

*Price: \$250*

**DUKE, LONDON**

**NUMBER 5772.** Flat type. Back, one piece curly maple; top, fine grain spruce. Orange red varnish. Excellent state of preservation. Large, mellow tone.

*Price: \$250*

**PHILIP JACOB FISCHER, WURZBURG, 1774**

**NUMBER 5790.** Medium high model. Top, spruce of fine grain. Back, two pieces of curly maple. Varnish is of a dark brown color. Splendid condition. Large tone of fine quality.

*Price: \$250*

**OLD FRENCH WORK, ABOUT 1800**

**NUMBER 5656.** Flat type. Back, curly maple; top, wide grain spruce. Brown red varnish. Good orchestra violin.

*Price: \$250*

**J. N. LeCLERQ, PARIS, 17—**

**NUMBER 5853.** High model. Back, two pieces of curly maple; top, spruce of fine grain. The varnish is of a brownish red color. Excellent condition. Brilliant tone.

*Price: \$250*

**JOHANN SAMUEL FRITZSCHE, LEIPZIG, 1790**

**NUMBER 5796.** Flat model. Back, one piece curly maple; top, spruce of medium grain. Orange brown varnish. Fine state of preservation. Brilliant tone.

*Price: \$250*

**PETRUS AMBROSIUS, BRESCIA, 1710**

**NUMBER 5894.** Well developed model. Back, two pieces plain maple; top, fine grain spruce. Brownish red varnish. Splendid condition. Fine quality of tone.

*Price: \$250*

**CASPAR STRAND, PRAGUE, 1791**

**NUMBER 5927.** Well developed model. Back, one piece curly maple; top, spruce of fine grain. Light brown varnish. Good condition. Brilliant tone.

*Price: \$250*

**GRANGEOT**

**NUMBER 5689.** Flat model. Back, one piece plain maple. Top, straight grain spruce. Brown varnish. Fine condition. Good orchestra instrument.

*Price: \$250*

**ANTONIUS GYGOT, BRUSSELS, 1800**

**NUMBER 5839.** Flat type. Back, two pieces plain maple; top, straight grain spruce. Brown varnish. Splendid condition. Large, brilliant tone.

*Price: \$225*



DOMINICUS MONTAGNANI  
Venice, 1737

*Number 5302—Description on Page 9*

PLATE VI



JOHANN MICHAEL SIMMANN, MITTENWALD, 17—

NUMBER 5759. Flat model. Back, two pieces flamed maple; top, fine grain spruce. Dark-red varnish. Good state of preservation. Large mellow tone.

*Price: \$225*

OLD ENGLISH WORK, 1760-70

NUMBER 5559. Flat type. Back, two pieces of curly maple; top, spruce of wide grain. Dark red varnish. Good state of preservation. Large tone.

*Price: \$225*

PERRY & WILKINSON, DUBLIN

NUMBER 5770. Flat model. Back, one piece curly maple; top, fine grain spruce. Brown varnish. Fine state of preservation. Mellow tone.

*Price: \$225*

OLD ENGLISH WORK, 1750-60

NUMBER 5797. Flat type. Back, one piece plain maple; top, fine grain spruce. Brown varnish. Fine state of preservation. Big tone.

*Price: \$225*

MICHAEL BOLLER, MITTENWALD, 1783

NUMBER 5786. Well developed model. Back, two pieces curly maple; top, spruce of fine grain. Brownish red varnish. Good condition, mellow tone.

*Price: \$200*

BOURLIER, PARIS, 1800

NUMBER 5863. Flat model. Back, two pieces flamed maple; top, spruce of fine grain. Brown varnish. Splendid state of preservation. Brilliant tone.

*Price: \$200*

FRANZ WORLE, MITTENWALD 1802

NUMBER 5556. Medium high model. Back, two pieces of flamed maple; top, spruce of fine grain. Red varnish. Good condition. Mellow tone.

*Price: \$200*

**OLD ITALIAN, TESTORE SCHOOL, 1750-60**

**NUMBER 5558.** Large, flat model. Back, one piece of curly maple; top, spruce of wide grain. Brown varnish. Good condition. Splendid tone.

*Price: \$200*

**JACOB RAUSCH, MANNHEIM, 1724**

**NUMBER 5757.** Well developed model. Back, two pieces plain maple; top, spruce of fine grain. The varnish is of a dark brown color. Good condition. Large tone.

*Price: \$200*

**FRANZ WORLE, MITTENWALD, 1802**

**NUMBER 5209.** Flat model. Top, spruce of fine grain. Back, two pieces of curly maple. Brownish red varnish. Splendid condition. Large tone.

*Price: \$200*

**OLD FRENCH, 1800-10**

**NUMBER 5468.** Small model. Top, spruce, of fine grain. Back, one piece of curly maple. Brownish red varnish. Splendid tone.

*Price: \$200*

**JOSEPH ANTONIO LASKA, 1760**

**NUMBER 5515.** Flat model. Top, fine grain spruce; back, two pieces plain maple. Brown varnish.

*Price: \$200*

**GERARD J. DELEPLANQUE, LILLE, 1785**

**NUMBER 5960.** Broad, flat type. Top, spruce of medium grain. Back, one piece of flamed maple. Brownish red varnish. Fine condition. Large tone.

*Price: \$200*

**POIROT AINE', MIRECOURT**

**NUMBER 5626.** Flat model. Back, one piece curly maple. Top, fine grain spruce. Orange brown varnish. Good state of preservation. Large tone.

*Price: \$200*



**OLD FRENCH, 1780-90**

**NUMBER 5629.** Well developed model. Back, two pieces plain maple; top, medium grain spruce. Light brown varnish. Splendid state of preservation. Soft tone.

*Price: \$200*

**A. CHAPPUY, PARIS, 1787**

**NUMBER 5857.** Well developed model. Back, two pieces of curly maple; top, spruce of even grain. Brownish red varnish. Good state of preservation. Large, brilliant tone.

*Price: \$200*

**BUTTON & WHITTAKER, LONDON, 1800**

**NUMBER 5872.** Flat model. Back, two pieces curly maple. The varnish is of a dark red color. Fine condition. Large tone.

*Price: \$200*

**OLD ENGLISH WORK, ABOUT 1800**

**NUMBER 5695.** Broad, flat type. Back, one piece curly maple; top, straight grain spruce. Varnish is of a brownish color. Good state of preservation. Brilliant tone.

*Price: \$200*

**CLEMENT, PARIS, 1800**

**NUMBER 5735.** Flat model. Top, fine grain spruce; back, one piece curly maple. Brown varnish. Brilliant tone.

*Price: \$200*

**OLD FRENCH, 1810-20**

**NUMBER 5736.** Broad, flat model. Back, one piece curly maple; top, medium grain spruce. Brown varnish. Fine state of preservation. Large tone.

*Price: \$200*

**JEAN SIEGENT, ABOUT 1780**

**NUMBER 5624.** Flat type. Back, two pieces curly maple; top, wide grain spruce. Light brown varnish. Splendid condition. Brilliant tone.

*Price: \$200*

**MATTHEW FURBER, LONDON, 1801**

**NUMBER 5369.** Flat type. Top, spruce, of excellent quality. Back, two pieces of curly maple. Orange yellow varnish. Strong tone.

*Price: \$185*

**ALOISIUS ENGLER, PESTINI, 1819**

**NUMBER 5929.** Flat model. Back, one piece flamed maple; top, spruce of fine grain. Dark brown varnish. Splendid condition. Soft tone.

*Price: \$175*

**ANDREAS HOYER, KLINGENTHAL, 1781**

**NUMBER 5697.** Medium high model. Back, two pieces curly maple. Orange red varnish. Fine condition and tone.

*Price: \$175*

**JOHN FURBER, LONDON, 1812**

**NUMBER 5725.** Well developed model. Back, one piece curly maple. Top, wide grain spruce. Dark red varnish. Soft tone.

*Price: \$175*

**OLD FRENCH, ABOUT 1760-70**

**NUMBER 5845.** Rather high model. Back, one piece curly maple; top, fine grain spruce. Good condition. Brilliant tone.

*Price: \$175*

**JOHANN PAUL SCHORN, SALZBURG, 1718**

**NUMBER 5938.** Medium high model. Back, one piece plain maple; top, spruce of fine grain. Brownish red varnish. Mellow tone.

*Price: \$175*

**FRENCH WORK, ABOUT 1810**

**NUMBER 5487.** Flat model. Top, fine grain spruce; back, one piece of handsome maple. Brownish red varnish. Brilliant tone.

*Price: \$175*

**GERMAN WORK, 1790-1800**

**NUMBER 5535.** Amati model. Back, two pieces flamed maple; top, wide grain spruce.

*Price: \$175*



CARLO BERGONZI  
Cremona, 1732  
"THE TARISIO"

*Number 5876—Description on Page 13*

PLATE VII



**AMBROISE, PARIS, 1740-50**

**NUMBER 5547.** Medium high model. Back, two pieces flamed maple. Brown varnish. Good condition. Fine tone.

*Price: \$175*

**FRANZ WORLE, MITTENWALD, 1802**

**NUMBER 5756.** Flat model. Back, two pieces handsome maple; top, fine grain spruce. Brown varnish. Splendid condition. Soft tone.

*Price: \$175*

**OLD FRENCH, 1780-90**

**NUMBER 5864.** Medium high model. Back, two pieces plain maple; top, spruce of medium grain. Brown varnish. Splendid state of preservation. Large tone.

*Price: \$175*

**JOANNES GEORGIUS LEEB, PERONNE, 1785**

**NUMBER 5290.** Flat model. Brown red varnish. Top, fine grain spruce; back, plain maple. Sides match back. Good state of preservation.

*Price: \$175*

**CHARLES HARRIS, OXFORD, 1823**

**NUMBER 5791.** Well developed model. Back, two pieces curly maple; top, medium grain spruce. Red brown varnish. Good condition. Sweet tone.

*Price: \$175*

**GERMAN WORK, 1820**

**NUMBER 5838.** Flat model. Back, one piece plain maple; top, wide grain spruce. Brown varnish. Good state of preservation. Mellow tone.

*Price: \$165*

**OLD GERMAN WORK, 1780-90**

**NUMBER 5861.** Medium high model. Brown varnish. Back, plain maple. Top, wide grain spruce. Good condition. Soft tone.

*Price: \$165*

**FRANZ SIMAN, MITTENWALD, 1810**

NUMBER 5562. Flat model. Back, one piece of curly maple; top, spruce, of fine grain. Brownish red varnish. Fine state of preservation. Excellent quality of tone.

*Price: \$165*

**CARON, VERSAILLES, 1775**

NUMBER 5787. Flat model. Back, two pieces plain maple; top, spruce of medium grain. Good condition. Brilliant tone.

*Price: \$165*

**MALINE, PARIS**

NUMBER 5632. Well developed model. Back, one piece plain maple; top, wide grain spruce. Dark brown varnish. Splendid condition. Excellent tone.

*Price: \$165*

**GERMAN WORK, ABOUT 1820**

NUMBER 5661. Flat model. Back, curly maple; top, straight grain spruce. Brown varnish. Fine condition. Large tone.

*Price: \$165*

**FRANCISCUS XAV. SCHWEIGHT, VIENNA, 1830**

NUMBER 5910. Flat model. Top, spruce of fine grain. Brownish red varnish. Splendid condition. Large tone.

*Price: \$150*

**OLD MITTENWALD, 1780-90**

NUMBER 5919. Flat model. Back, two pieces plain maple; top, wide grain spruce. Dark brown varnish. Good condition. Splendid tone.

*Price: \$150*

**OLD ENGLISH, 1780-90**

NUMBER 5705. Medium high model. Back, one piece curly maple. Top, fine grain spruce. Brownish red varnish. Excellent condition and tone.

*Price: \$150*

**OLD GERMAN WORK, 1830-40**

NUMBER 5847. Flat model. Back, one piece plain maple; top, straight grain spruce. Brown varnish. Good condition. Soft tone.

*Price: \$150*

**OUVRARD, PARIS, 1748**

**NUMBER 5854.** Flat type. Back, two pieces curly maple; top, spruce of wide grain. Dark brown varnish. Splendid condition. Brilliant tone.

*Price: \$150*

**GERMAN WORK, ABOUT 1790**

**NUMBER 5873.** Flat model. Back, two pieces plain maple; top, straight even grain spruce. Brown varnish. Good condition. Fine tone.

*Price: \$150*

**OLD GERMAN WORK, ABOUT 1840**

**NUMBER 5671.** Flat model. Back, curly maple; top, wide grain spruce. Orange yellow varnish. Fine condition. Mellow tone.

*Price: \$150*

**SPLENDID OLD SAXON, 1790-1800**

**NUMBER 5972.** Flat model. Top, spruce of medium grain. Back, one piece curly maple. Brown varnish. Good condition. Mellow tone.

*Price: \$150*

**FINE OLD GERMAN WORK, 1730-40**

**NUMBER 5955.** Maggini model. Top, spruce of medium grain. Back, two pieces flamed maple. Dark brown varnish. Mellow tone.

*Price: \$150*

**OLD SAXON, 1790-1800**

**NUMBER 5952.** Flat model. Top, spruce of wide grain. Back, one piece curly maple. Splendid condition. Soft tone.

*Price: \$150*

**OLD GERMAN WORK, ABOUT 1780-90**

**NUMBER 5281.** Medium high type. Brown varnish. Good condition. Soft tone.

*Price: \$150*

**OLD GERMAN WORK, 1780-90**

**NUMBER 5750.** Broad, flat model. Top, fine grain spruce; back, one piece plain maple. Brown varnish. Good condition. Soft tone.

*Price: \$150*

**OLD GERMAN WORK, ABOUT 1810**

**NUMBER 5750.** Flat model. Back, one piece of curly maple; top, spruce of medium grain. Brown varnish. Fine state of preservation. Mellow tone.

*Price: \$150*

**FRANCOIS PERAINS**

**NUMBER 5774.** Flat type. Back, one piece plain maple; top, medium grain spruce. Orange brown varnish. Good condition and tone.

*Price: \$150*

**ADAM MARTIN, ADORF, 1790-1800**

**NUMBER 5785.** Flat model. Back, one piece flamed maple; top, fine grain spruce. Dark orange varnish. Good condition. Soft tone.

*Price: \$150*

**WHITAKER, LEEDS, 1810-20**

**NUMBER 5570.** Flat type. Back, two pieces of curly maple; top, wide grain spruce. Brownish yellow varnish. Good condition and tone.

*Price: \$150*

**FRANZ SIMAN, MITTENWALD, 1810**

**NUMBER 5795.** Flat model. Back, one piece curly maple; top, wide grain spruce. Brownish red varnish. Fine condition. Big tone.

*Price: \$150*

**OLD FRENCH WORK, 1810**

**NUMBER 5789.** Back, one piece curly maple; top, medium grain spruce. Orange yellow varnish. Good condition. Brilliant tone.

*Price: \$150*

**MATTHAEUS HIRSCHSTEIN, LEIPZIG, 17—**

**NUMBER 5765.** Medium high model. Back, one piece plain maple; top, medium grain spruce. Orange red varnish. Excellent condition. Mellow tone.

*Price: \$150*





LAURENTIUS GUADAGNINI  
Placentiæ, 1740

*Number 5037—Description on Page 13*

PLATE VIII



**JOHANN JOSEPH BENDFEHL, BRÜM, 1740**

NUMBER 5884. Medium high model. Back, two pieces plain maple; top, spruce of medium grain. Brown varnish. Soft tone.

*Price: \$150*

**OLD FRENCH WORK, ABOUT 1790**

NUMBER 5793. Flat model. Back, two pieces curly maple; top, spruce of wide grain. Brown varnish. Large tone.

*Price: \$150*

**JOHANN MICHAEL SIMMANN, MITTENWALD, 1797**

NUMBER 5832. Medium high model. Back, two pieces plain maple; top, straight grain spruce. Brown varnish. Mellow tone.

*Price: \$150*

**OLD FRENCH, 1730-40**

NUMBER 5962. Medium high model. Top, spruce of fine grain. Back, two pieces of plain maple. Dark brown varnish. Good condition. Sweet tone.

*Price: \$140*

**OLD GERMAN WORK, 1790-1800**

NUMBER 5956. Well developed model. Top, spruce of wide grain. Back, one piece plain maple. Brownish red varnish. Fine state of preservation. Soft tone.

*Price: \$135*

**OLD FRENCH, 1800-1810**

NUMBER 5953. Flat type. Top, spruce of fine grain. Back, one piece of flamed maple. The varnish is of a brownish red color. Fine condition. Brilliant tone.

*Price: \$135*

**OLD BOHEMIAN, 1740-50**

NUMBER 5965. Medium high model. Top, spruce of wide grain; back, two pieces plain maple. Orange brown varnish. Soft tone.

*Price: \$135*

**TYROLEAN WORK, ABOUT 1750**

NUMBER 5730. Medium high model. Back, two pieces plain maple. Light brown varnish. Excellent condition and tone.

*Price, \$135*

**OLD SAXON WORK, ABOUT 1800**

**NUMBER 5726.** Flat model. Back, one piece curly maple; top, wide grain spruce. Brown varnish. Good condition. Sweet tone.

*Price: \$125*

**OLD FRENCH, ABOUT 1780**

**NUMBER 5741.** Flat model. Back, one piece curly maple. Top, wide grain spruce. Brown varnish. Good state of preservation. Strong tone.

*Price: \$125*

**OLD GERMAN, 1790-1800**

**NUMBER 5975.** Flat model. Medium grain top. Back, one piece curly maple. Brown varnish. Soft tone. Good condition.

*Price: \$125*

**OLD GERMAN, 1780-90**

**NUMBER 5963.** Flat model. Top, spruce of fine grain. Back, two pieces plain maple. Orange red varnish. Good condition. Mellow tone.

*Price: \$125*

**OLD GERMAN, 1770-80**

**NUMBER 5961.** Well developed model. Top, spruce of medium grain. Back, two pieces of curly maple. Dark brown varnish. Excellent condition. Soft tone.

*Price: \$125*

**OLD FRENCH, 1800-10**

**NUMBER 5958.** Flat type. Top, spruce of wide grain. Back, one piece flamed maple. Excellent condition. Brilliant tone. Orange varnish.

*Price: \$125*

**F. S. JEAN, MIRECOURT, 17—**

**NUMBER 5954.** Flat model. Top, spruce of wide grain. Back, one piece curly maple. Brown varnish. Good condition. Large tone.

*Price: \$125*

**OLD MITTENWALD, ABOUT 1850**

**NUMBER 5824.** Amati model. Back, one piece curly maple; top, fine grain spruce. Red varnish. Good condition. Mellow tone.

*Price: \$125*

**FRENCH WORK, 1780-1800**

**NUMBER 5825.** Flat model. Back, one piece plain maple; top, wide grain spruce. The varnish is of a brownish color. Large tone. Splendid condition.

*Price: \$125*

**OLD MITTENWALD, ABOUT 1780**

**NUMBER 5829.** Flat model. Back, one piece curly maple; top, even grain spruce. Brownish red varnish. Good state of preservation. Soft tone.

*Price: \$125*

**LUIGI BAJONI, MILANO, 1877**

**NUMBER 5804.** Flat model. Back two pieces plain maple; top, spruce of even grain. Orange varnish. Fine tone.

*Price: \$125*

**OLD FRENCH WORK, 1810-20**

**NUMBER 5862.** Flat model. Back, one piece curly maple. Top, spruce of medium grain. Orange yellow varnish. Fine condition. Brilliant tone.

*Price: \$125*

**OLD ENGLISH, 1810-15**

**NUMBER 5574.** Flat type. Back, two pieces curly maple; top, fine grain spruce. Orange yellow varnish. Soft tone.

*Price: \$125*

**OLD ENGLISH, ABOUT 1800**

**NUMBER 5776.** Flat model. Back, one piece curly maple; top, spruce of fine grain. Red brown varnish. Good condition. Splendid tone.

*Price: \$125*

**OLD GERMAN, 1810-20**

**NUMBER 5637.** Well developed model. Back, two pieces curly maple; top, spruce of medium grain. Brownish red varnish. Good condition. Soft tone.

*Price: \$125*

**OLD FRENCH WORK, 1810-20**

NUMBER 5844. Flat type. Back, one piece curly maple; top, wide grain spruce. Brownish red varnish. Splendid condition. Brilliant tone.

*Price: \$125*

**FRANZ WORLE, MITTENWALD, 1804**

NUMBER 5880. Flat model. Back, two pieces curly maple; top, fine grain spruce. Brownish red varnish. Good condition. Soft tone.

*Price: \$125*

**JOHANN GEORGE LIPPOLD, NEUKIRCHEN, 1807**

NUMBER 5928. Medium high model. Back, one piece flamed maple; top, medium grain spruce. Brownish red varnish. Good condition and tone.

*Price: \$125*

**KARL SCHNEIDER, KLINGENTHAL, 1777**

NUMBER 5924. Flat model. Back, one piece curly maple; top, spruce of fine grain. Brownish red varnish. Good state of preservation. Large tone.

*Price: \$125*

**OLD GERMAN WORK, ABOUT 1820**

NUMBER 5666. Small, flat model. Back, plain maple; top, medium grain spruce. Good tone.

*Price: \$100*

**OLD MITTENWALD, ABOUT 1760**

NUMBER 5595. Small model. Brown varnish. Back, two pieces curly maple; top, medium grain spruce. Sweet tone.

*Price: \$100*

**OLD GERMAN WORK, 1780-90**

NUMBER 5443. Brown varnish. Back, plain maple. Top, spruce, of wide grain. Good condition. Soft tone.

*Price: \$100*

**OLD FRENCH WORK**

NUMBER 5483. Flat model. Back, two pieces curly maple, with sides to match. Top, fine grain spruce. Dark red varnish. Splendid condition. Brilliant tone.

*Price: \$100*



NICOLAS LUPOT  
Paris, 1809

*Number 6019—Description on page 15*

PLATE IX





**OLD GERMAN, 1800-10**

**NUMBER 5472.** Medium high model. Brown varnish. Fair condition. Soft tone.

*Price: \$100*

**OLD SAXON VIOLIN**

**NUMBER 5496.** Well developed model. Brown varnish. Top, straight grain spruce; back, two pieces of flamed maple. Good state of preservation. Strong tone.

*Price: \$100*

**GERMAN WORK, ABOUT 1840-50**

**NUMBER 5808.** Flat model. Back, two pieces curly maple. Top, medium grain spruce. Brownish red varnish. Good condition. Sweet tone.

*Price: \$100*

**OLD FRENCH WORK, ABOUT 1800-10**

**\*NUMBER 5708.** One-half size. Flat model. Back, one piece curly maple. Top, fine grain spruce. Brown varnish. Splendid small instrument.

*Price: \$100*

**OLD GERMAN WORK**

**NUMBER 5902.** Flat model. Back, two pieces flamed maple. Top, spruce of fine grain. Brownish red varnish. Good condition and tone.

*Price: \$100*

**OLD GERMAN WORK, 1780-90**

**NUMBER 5916.** Hopf type. Back, one piece plain maple; top, spruce of fine grain. Good state of preservation. Soft tone.

*Price: \$100*

**OLD SAXON, 1780-90**

**NUMBER 5931.** Flat model. Back, one piece flamed maple; top, fine grain spruce. Dark brown varnish. Good condition and tone.

*Price: \$100*

**OLD GERMAN, 1790**

**NUMBER 5936.** Flat model. Back, one piece plain maple; top, fine grain spruce.

*Price: \$100*

**OLD GERMAN WORK, 1790-1800**

**NUMBER 5940.** Medium high model. Back, birdseye maple; top, fine grain spruce. Good condition and tone.

*Price: \$100*

**OLD SAXON, 1770-80**

**NUMBER 5941.** Flat model. Back, flamed maple; top, fine grain spruce. Brown varnish. Good condition. Sweet tone.

*Price: \$100*

**OLD GERMAN, 1770-80**

**NUMBER 5943.** Flat Hopf type. Back, flamed maple; top, medium grain spruce. Brown varnish. Large tone.

*Price: \$100*

**OLD SAXON, ABOUT 1800**

**NUMBER 5568.** Flat model. One piece back. Top, fine grain spruce. Brown varnish. Good condition and tone.

*Price: \$90*

**JACOB SCHINDBAUER, RATISBONE, 1832**

**NUMBER 5875.** Medium high model. Back, curly maple; top, even grain spruce. Dark brown varnish. Good condition and tone.

*Price: \$85*

**GERMAN WORK, 1840**

**NUMBER 5828.** Medium high model. Back, two pieces curly maple; top, straight grain spruce. Dark red varnish. Good condition and tone.

*Price: \$80*

**GERMAN WORK, 1850-60**

**\*NUMBER 5831.** One-half size. Flat model. Back, two pieces curly maple. Top, spruce of wide grain. Brown varnish. Good condition. Sweet tone.

*Price: \$75*

**GERMAN WORK, 1840-50**

**NUMBER 5837.** Flat model. Back, two pieces curly maple; top, spruce of medium grain. Brown varnish. Good condition. Soft tone.

*Price, \$75*

**OLD FRENCH, ABOUT 1840-50**

**\*NUMBER 5849.** One-half size. Flat model. Back, one piece curly maple; top, even grain spruce. Brown varnish. Sweet tone.

**Price: \$75**

**HOPF**

**NUMBER 5866.** Back, curly maple; top, straight grain spruce. Brown varnish. Good condition and tone.

**Price: \$75**

**GERMAN WORK, ABOUT 1840**

**NUMBER 5867.** Flat model. Back, curly maple; top, fine grain spruce. Brown varnish. Good condition.

**Price: \$75**

**GERMAN WORK, ABOUT 1780**

**NUMBER 5939.** Medium high model. Back, plain maple; top, fine grain spruce. Brown varnish. Good tone.

**Price: \$75**

**GERMAN WORK, ABOUT 1810**

**NUMBER 5942.** Medium high model. Back, flamed maple; top, medium grain spruce. Brown varnish. Soft tone.

**Price: \$75**

**OLD SAXON WORK, 1760**

**\*NUMBER 5690.** Seven-eighths size. Medium high model. Back, one piece of plain maple. Brown varnish. Good condition and tone.

**Price: \$75**

**OLD SAXON WORK, ABOUT 1780**

**NUMBER 5712.** Flat model. Back, plain maple; top, straight grain spruce. Brown varnish. Good state of preservation.

**Price: \$75**

**OLD MITTENWALD, ABOUT 1813**

**NUMBER 5715.** Flat model. Back, curly maple; top, medium grain spruce. Red brown varnish. Soft tone.

**Price: \$75**

**OLD GERMAN WORK, 1820-30**

**NUMBER 5590.** Flat model. Back, two pieces plain maple; top, fine grain spruce. Light brown varnish. Good condition and tone.

**Price: \$75**

**OLD GERMAN WORK, 1780-90**

**NUMBER 5977.** Medium high model. Top, spruce of fine grain. Back, one piece plain maple. Brown varnish. Soft tone.

*Price: \$75*

**HOPF**

**NUMBER 5823.** Brown varnish. Back, one piece curly maple. Top, spruce of even grain. Good condition and tone.

*Price: \$75*

**FR. AUGUST GLASS, 1830-40**

**NUMBER 5841.** Medium high model. Back, plain maple; top, even grain spruce. Brown varnish. Good tone.

*Price: \$65*

**OLD GERMAN, 1830-40**

**NUMBER 5716.** Flat model. Back, curly maple; top, wide grain spruce. Dark brown varnish. Good condition and tone.

*Price: \$60*

**HOPF**

**NUMBER 5594.** Brown varnish. Back, one piece; top, wide grain spruce. Good tone.

*Price: \$60*

**GERMAN WORK, 1850-60**

**NUMBER 5827.** Flat model. Back, curly maple. Brown varnish. Large tone.

*Price: \$60*

**OLD MITTENWALD, ABOUT 1850**

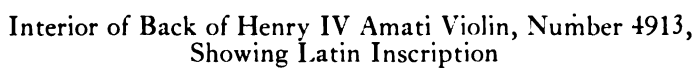
**\*NUMBER 5751.** Three-quarters size. Flat model. Back, two pieces curly maple; top, fine grain spruce. Red varnish. Good condition. Soft tone.

*Price: \$50*

**GERMAN WORK, ABOUT 1860**

**NUMBER 5826.** Medium high model. Back, two pieces curly maple. Top, spruce of medium grain. Brown varnish. Good tone.

*Price: \$50*



# PLATE X



**GERMAN SCHOOL, 1840-50**

**NUMBER 5519.** Flat type. Top, wide grain spruce. Back, two pieces curly maple. Good condition and tone.

**Price: \$50**

**HOPF**

**NUMBER 5601.** One-half size. Back, two pieces curly maple; top, wide grain spruce. Brown varnish. Good tone.

**Price: \$50**

*\*Any violin under full size sold by us can be exchanged at any time toward a full-size instrument and the full price will be allowed.*



## RARE OLD VIOLAS

**ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1619**

**NUMBER 5399.** This magnificent specimen was brought to England toward the end of the 18th century by Giordini, a celebrated Italian musician, who sold it to Lord Aylesford, an enthusiastic amateur and collector. It was purchased by Hill, the elder, from Lord Aylesford's grandson. Our connoisseur secured the instrument for our collection several years ago, and at that time we disposed of it to complete a quartet of fine instruments in the possession of an American amateur. At his death the viola again came into our possession.

The model is very beautifully developed and of graceful outline. The wood throughout is of the choicest selection. The back is of two pieces of handsome curly maple. The top of spruce of fine grain. The varnish is of a dark amber color. The instrument is in a splendid state of preservation, and possesses a large tone of very sympathetic quality. An ideal quartet instrument.

*Price: \$3,000*

**GASPARO DA SALO, BRESCIA, ABOUT 1550**

**NUMBER 5175.** One of the most interesting instruments which has ever come into our hands. It was originally purchased in Italy by our collector, about 1900. At that time it was in its old Italian brass studded case, with hand forged lock and handle.

It has very recently come again into our possession.

It is a viola with ideal tone for quartet work and is not too large in size for the average player.

Dark brown varnish, ornamented back and top. It is in splendid playing order.

*Price: \$1,600*

**JULIUS CAESAR GIGLI, ROME 1786**

**NUMBER 5240.** Splendid specimen of this well known maker's work. Flat type. Back, one piece flamed maple, with sides to match. Top, spruce of fine grain. Brownish red varnish. Ideal viola for chamber music. Exquisite quality of tone.

*Price: \$500*



JOHANN BAPTISTE GABRIELLI, FLORENCE, 17—

NUMBER 5243. Flat model. Back, two pieces plain maple. Top, spruce of fine grain. Orange yellow varnish. Fine state of preservation. Splendid quartette instrument.

*Price: \$450*

THOMAS DODD LONDON, 1800-10

NUMBER 5245. Flat model. Back, one piece curly maple. Top, spruce of medium grain. Brownish red varnish. Splendid state of preservation. Large tone of beautiful quality.

*Price: \$385*

OLD TYROLEAN, 1670-80

NUMBER 4619. Viola d'Amour. Back, two pieces of curly maple. Top, medium grain spruce. Brown varnish. Splendid condition.

*Price: \$200*

FINE OLD GERMAN, 1740-50

NUMBER 5959. Medium high model. Top, spruce of even grain. Back, two pieces of curly maple. Brownish red varnish. Good condition. Fine quartette instrument.

*Price: \$200*

OLD GERMAN WORK, 1780-90

NUMBER 5611. Large model. Back, two pieces curly maple; top, medium grain spruce. Brown varnish. Good state of preservation. Very mellow tone.

*Price: \$175*

JOSEPH BENEDICT GEDLER, FUSSEN, 18—

NUMBER 5852. Stradivarius model. Back, two pieces of curly maple; top, fine grain spruce. Brown varnish. Mellow tone. Good quartette instrument.

*Price: \$150*

OLD GERMAN, 1840-50

NUMBER 5403. Medium high model. Dark brown varnish. Top, of even grain spruce, and back of curly maple.

*Price: \$100*

GERMAN WORK, ABOUT 1840

NUMBER 5906. Flat model. Back, plain maple; top, medium grain spruce. Brown varnish. Mellow tone.

*Price: \$65*

## RARE OLD VIOLONCELLOS

**GIOVANNI BAPTISTA RUGGERI, BRESCIA, 16—**

**NUMBER 5599.** Splendid example of this master's work. Flat model. Back, two pieces rather plain maple. Top, spruce of the choicest selection for tone. The varnish is of an orange red color. The instrument possesses a tone of rare sweetness and fine carrying power. A solo or quartette cello for an artist.

*Price: \$3,000*

**CARLO ANTONIO TESTORE, MILANO, 1739**

**NUMBER 4184.** Violoncellos by old masters, which can be termed perfectly preserved, are exceedingly rare. Violoncellos are subjected to far greater dangers than violins. As they are usually carried in bags there is always the likelihood of a break in either the top, back, or sides, from accidents.

This Violoncello is a fine specimen of the work of its maker—we have never seen a finer one—and is in an exceptional state of preservation. It has all its original wood, has no cracks in the top, with the exception of a small check at one of the F holes, and no cracks in the back or sides. It is a very handsome instrument, the varnish being of rich dark orange color. It possesses a grand mellow tone of great carrying power and makes an ideal instrument for concert work, quartet or home playing.

*Price: \$2,500*

**CARLO FERDINANDO LANDOLPHUS, MILANO, 1760**

**NUMBER 4680.** Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today among old celebrated Italian instruments.

This cello is built on broad Stradivarius lines, flat model with low arching, and is in an exceptionally fine state of preservation. It has ample wood in both back and top, and is covered with an exceptionally fine quality of lustrous light orange red varnish.

*Price: \$2,000*

**JEAN BAPTISTE VUILLAUME, PARIS, 1869**

**NUMBER 4185.** This notable example of Vuillaume's work formerly belonged to a quartet of instruments which he made to the order of a Cincinnati gentleman, and which was kept intact for many years.

LATIN INSCRIPTION INSIDE BACK OF HENRY IV AMATI VIOLIN, NUMBER 4913, IN LYON & HEALY'S COLLECTION, WITH TRANSLATION

*Pro henrici quarti sacrario  
Fecit hieronimus Amati anno 1595  
Primatii Pinxerunt alumni  
Obtinuit Marescalcus Bassompierre  
cujus annos biscentum Domus servavit  
Tandem requisivit J.B. Cartier  
e Sacrario Regis ludovici XVIII  
et ejusdem <sup>acad<sup>ie</sup></sup> Primus violinista  
idem ad Carolum Gand alumnum  
Nicolai Lupot Parisiis  
factoris, restaurandi  
causã commisit.*

Pro henrici quarti Sacrario Fecit hieronimus Amati anno 1595

Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595

Primatii Pinxerunt alumni

Decorated by his most distinguished pupils

Obtinuit Marescalcus Bassompierre cujus annos bis centum Domus servavit

Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years

Tandem requisivit J. B. Cartier e Sacrario Regis ludovici XVIII et ejusdem Acad-<sup>ie</sup>  
Primus Violinista

Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was the principal violinist

idem ad Carolum Gand alumnum Nicolai LuPot Parisiis factoris, restaurandi  
causã commisit

The same delivered it to Charles (Francois) Gand, the pupil of Nicolas Lupot the (violin) maker at Paris, for the purpose of repair

PLATE XI



This cello is a striking example of French artistry. It belongs to Vuillaume's best working period, when he was producing those wonderful instruments which have been the marvel and envy of modern makers. It is built on broad Stradivarius lines, and is covered with exceptionally lustrous rich orange red varnish. The wood in the back, sides, and front is very handsome. It possesses a tone of tremendous power and resiliency.

*Price: \$1,600*

**FRANCESCO RUGGERI, CREMONA, 1700**

**NUMBER 4296.** This instrument is built on broad lines. The wood selection, especially in the top, is very fine. The back is of maple cut on the slab, such as Ruggeri was wont to use. It possesses a tone that is notable for its richness of quality. The varnish is of a rich ruby red color. The instrument is strong and healthy in wood.

*Price: \$1,200*

**GIOVANNI BAPTISTA GRANCINO, MILANO, 1686**

**NUMBER 4707.** This is the work of one of the great Italian masters. Its tone is of great richness, it is deep in color, very soft and flexible, and unusually effective. The varnish is dark red in color. The wood, although plain in figure, is of exceptional acoustic quality. It has a very antique appearance, characteristic of the period and place in which it was made. It is a splendid concert instrument.

*Price: \$1,200*

**CLAUDE PIERRAY, PARIS, ABOUT 1720**

**NUMBER 4703.** In France the instruments of Claude Pierray and Jacques Boquay, who are the two most prominent members of the French School, rank with the best of the second and third class Italian makers. This is because their work is known there and is not well known to the American public. However, year by year such names as these and those of Castagneri, Guersan, and others, are becoming familiar to American buyers. Good examples of their work are recognized now as being far superior to ordinary Italian instruments.

With the exception of the scroll, this is a fine example of Claude Pierray's work. The model is large and broad; it is in an excellent state of preservation and the materials used throughout are of very fine quality. It has a large, resonant tone.

*Price: \$1,200*

L. WIDHALM, NURNBERG, 17—

NUMBER 5026. Well developed model. Dark red varnish. Back, two pieces of handsome maple. Top, medium grain spruce. Splendid condition, Large, mellow tone.

*Price: \$750*

THOMAS KENNEDY, LONDON, 1810

NUMBER 5874. Flat type. Back, two pieces plain maple. Top, spruce of straight grain. Brownish red varnish. Splendid condition. Excellent solo instrument. Large, mellow tone.

*Price: \$500*

JACINTO SANTAGUILLIANO, VENICE, 1790

NUMBER 3751. Flat model. Brown varnish. Top, wide grain spruce; back, curly maple. Well preserved. Magnificent tone.

*Price: \$500*

SAMUEL GILKES, 1815

NUMBER 5007. Flat model. Plain maple back and sides; broad grain spruce top; fine varnish of a brownish color. Excellent condition. Large brilliant tone.

*Price: \$325*

NICOLAS BERTRAND, PARIS, 1780-1790

NUMBER 4706. Stradivarius model. Dark, brownish red varnish. Good large tone.

*Price: \$250*

FRENCH WORK, 1800-10

NUMBER 5871. Flat model. Dark brown varnish. Top, fine grain spruce; back, plain maple. Fine condition.

*Price: \$200*

OLD GERMAN WORK, 1780-90

NUMBER 5096. Medium high model. Brown varnish. Splendid condition. Large tone.

*Price: \$150*

OLD GERMAN WORK, 1820-30

NUMBER 5534. Flat type. Back, two pieces of maple; top, medium grain spruce. Brown varnish. Soft tone.

*Price: \$125*

## DOUBLE BASSES

ITALIAN BASS, 1780-90

NUMBER 3601. Large, flat model. Red brown varnish.

*Price: \$200*

OLD GERMAN WORK, 1780-90

NUMBER 3802. Three-quarters size. Flat model. Good orchestra instrument.

*Price: \$175*

MITTENWALD BASS, 1800-10

NUMBER 4162. Full size. Red brown varnish. Good condition.

*Price: \$175*

OLD MITTENWALD, 1810-20

NUMBER 3587. Three-fourths size. Flat back. Brown varnish. Good orchestra bass.

*Price: \$150*



## THE VIOLIN BOW

THE VIOLIN BOW, as it is known today, did not begin to assume its present form until about the beginning of the 18th century. The bow as used by early violinists, Corelli, for example (born 1653, died 1713), was a clumsy affair, something like the modern double-bass bow. A few years later, during Tartini's time (born 1692, died 1770), it had developed to the extent of being made lighter and the first attempt had been made to give the stick a variety of tension by means of a screw.

The importance of the bow is not fully realized by most players, for it is safe to say that without the bow as developed by Francois Tourte, and as it is known today, the modern symphony orchestra would not have been developed.

The late Theodore Thomas, founder of the Chicago Symphony Orchestra and one of the greatest conductors this country has known wrote us on October 19, 1903, in a letter about the Hawley Collection, as follows: "It was, in particular, Stradivarius who created a tone which appealed to musicians, and Francois Tourte, who invented a bow which made the *modern orchestra with all its shading and nuances—and a Beethoven—possible*. Without these instruments and the Tourte bow invented over a century later, the music of today *would have been developed on altogether different lines.*"

Francois Tourte was to the violin bow what Stradivarius and Joseph Guarnerius were to the violin, and even more, for he found the bow as Gaspar da Salo and Maggini found the violin, in an undeveloped state and by years of careful experiment finally brought it to its present perfect shape. No more intimate relationship ever existed than that of violin and bow.

Francois Tourte was born in the year 1747, in Paris, and died in 1836. He worked at his bench, as did Stradivarius, almost to the last of his long and useful life. Aided by Viotti, who was also a student of violins and bows, as well as one of the greatest of violinists, and other prominent violinists of his time, Tourte developed a system of bow making which has never been equalled. He found the bow a short arched affair which had been handed down from the time of the rebec, viol, and other mediæval instruments, lengthened it to its present proportion, invented the frog and screw, and marvelous to relate, invented a method of construction which has remained a



secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make.

Paris became the world center of violin bow making, a distinction which it retained up to a comparatively recent time. The bows of Francois Tourte have always commanded comparatively high prices, and in recent years, owing to their great scarcity, have rapidly risen in value until it is not uncommon that as much as \$500 to \$1,000 be paid for fine specimens.

The keenest competition was created in Paris by reason of a great number of makers who followed Tourte, all of them copying him with the endeavor to find his secret, yet notwithstanding the efforts of bow makers of England, Germany, Holland, and other countries, Tourte remains today supreme, as ever, for no one has as yet been able to match his skill. A good Tourte bow draws from a good violin a larger and richer tone than any other and it is this fact, together with their ease of playing that has made Tourte's reputation what it is.

The following bows are especially choice examples of their makers' work:

**FRANCOIS TOURTE, PARIS**

**NUMBER 405.** Round stick. Dark chocolate color. Original mountings. Pearl eyes in frog, set in silver rings. Silver tip. Magnificent specimen. A bow for an artist.

*Price: \$400*

**FRANCOIS TOURTE, PARIS**

**NUMBER 438.** Round stick. Chocolate color. Original silver mounting. Excellent playing stick.

*Price: \$350*

**FRANCOIS TOURTE, PARIS**

**NUMBER 428.** Round stick. Chocolate color. Gold mounted frog. Splendid playing bow.

*Price: \$350*

**OLD FRENCH COPY OF TOURTE**

**NUMBER 425.** Octagon stick. Dark chocolate color. Gold mounted frog. Fine playing bow.

*Price: \$125*

**TUBBS, LONDON**

**NUMBER 433.** Fine specimen. Octagon stick. Chocolate color. Gold mounted frog.

*Price: \$125*

**DODD**

**NUMBER 419.** Round stick. Chocolate color. Original frog. A splendid example.

*Price: \$100*

**FRENCH COPY OF TOURTE**

**NUMBER 432.** Octagon stick. Light chocolate color. Gold mounted frog. Splendid playing bow.

*Price: \$100*

**LUPOT, PARIS**

**NUMBER 357.** Very heavy octagon stick. Chocolate color. Pearl shield inlaid on each side of frog. Unlined.

*Price: \$100*

**F. N. VOIRIN, PARIS**

**NUMBER 362.** Reddish brown color. Round stick. Ebony frog. Silver mounted. Medium weight, strong and flexible.

*Price: \$85*

**DODD**

**NUMBER 414.** Round stick. Light chocolate color. Original mounting. Fine playing bow.

*Price: \$85*

**OLD ENGLISH**

**NUMBER 416.** Round stick. Chocolate color. Original silver mounted frog.

*Price: \$75*

**LUPOT, PARIS**

**NUMBER 427.** Round stick. Light chocolate color. Original silver mounted frog.

*Price: \$75*

**OLD FRENCH**

**NUMBER 435.** Round stick. Dark chocolate color. Fine playing bow.

*Price: \$75*

DODD, LONDON

NUMBER 322. Round stick, chocolate color, stick lengthened at button.

*Price: \$75*

HENRY, PARIS, 1868

NUMBER 361. Round chocolate stick. Silver trimmed.

*Price: \$75*

OLD FRENCH

NUMBER 407. Round stick. Chocolate color. Good condition.

*Price: \$75*

MAIRE, PARIS

NUMBER 413. Round stick. Chocolate color. Original frog. Excellent specimen.

*Price: \$75*

LUPOT

NUMBER 415. Round stick. Chocolate color. Original silver mounted frog.

*Price: \$65*

ADAM, PARIS

NUMBER 406. Round stick. Chocolate color. Original frog.

*Price: \$65*

J. B. VUILLAUME, PARIS

NUMBER 399. Round, light chocolate colored stick. Original frog.

*Price: \$65*

FRANCOIS LUPOT, PARIS

NUMBER 383. Round stick. Medium color. Original frog, with large shield of pearl on either side.

*Price: \$65*

VUILLAUME, PARIS

NUMBER 384. Round, chocolate colored stick.

*Price: \$60*

L. BAUSCH

NUMBER 350. Round chocolate stick. Original mountings.

*Price: \$60*

LUPOT, PARIS, 1812

NUMBER 354. Round, light chocolate stick. Original frog. Pearl slide full length of frog. Silver ferrule on end of stick.

*Price: \$60*

ADAM, PARIS

NUMBER 370. Round stick. Dark color. Silver mountings.

*Price: \$60*

ADAM, PARIS

NUMBER 379. Light chocolate color. Round stick, silver mounted.  
Frog unlined.

*Price: \$50*

BAUSCH, LEIPZIG

NUMBER 319. Brown stick, dark color, with original frog and mountings.

*Price: \$50*

J. B. VUILLAUME, PARIS

NUMBER 376. Round chocolate stick. Original mountings.

*Price: \$45*

SIMON, PARIS

NUMBER 355. Round chocolate stick. Original frog.

*Price: \$40*

TOURTE COPY

NUMBER 313. Dark chocolate color.

*Price: \$35*

OLD FRENCH

NUMBER 380. Round stick. Medium color. Old modern frog.

*Price: \$30*

OLD ENGLISH STICK

NUMBER 299. Ivory frog, good playing qualities.

*Price: \$30*

## VIOLONCELLO BOWS

F. N. VOIRIN, PARIS

NUMBER 342. Octagon stick. Chocolate color. Ebony frog. Silver trimmed, medium heavy weight, fine balance and tone.

*Price: \$100*

**J. DODD, LONDON**

**NUMBER 345.** Round stick. Medium red color. Good playing quality.

*Price: \$75*

**JAMES TUBBS, LONDON**

**NUMBER 373.** Round stick. Chocolate color. Original frog. Gold tip. Very fine, strong and flexible.

*Price: \$75*

**PECCATE, PARIS**

**NUMBER 339.** Round stick. Ebony frog. Silver mounted. Pearl dot in silver circle.

*Price: \$65*

**LUPOT, PARIS, 1809**

**NUMBER 356.** Light, octagon, chocolate color stick. Original frog.

*Price: \$65*

**F. N. VOIRIN, PARIS**

**NUMBER 378.** Light chocolate color. Round stick. Silver mountings.

*Price: \$65*

**D. PECCATE, PARIS**

**NUMBER 363.** Light chocolate stick. Original mountings.

*Price: \$55*

**D. PECCATE, PARIS**

**NUMBER 364.** Round stick. Light chocolate color. Silver mountings. Original frog.

*Price: \$55*

**GERMAN WORK**

**NUMBER 368.** Copy of Tourte. Round stick. Silver mounted. Pearl inlaid button. Very strong stick.

*Price: \$40*

**OLD FRENCH**

**NUMBER 343.** Vuillaume style. Round stick. Liberty silver trimmed.

*Price: \$30*

## ARTISTIC VIOLIN, VIOLA AND VIOLONCELLO BOWS

Made by W. E. Hill & Sons, London

**W**E take pleasure in announcing that we have been appointed by Messrs. Wm. E. Hill & Sons, of London, their accredited agents for their own make of violins and bows.

As violin bow makers, Messrs. Hill & Sons are recognized as absolutely preeminent. Among the great artists of the day the artistic quality of these bows is fully recognized, and more of them are in use in the hands of celebrated players than of any other make. The preeminence of the bows of Messrs. Hill & Sons is due to several important conditions which exist with them. One of the principal of these is the fact that they started in to manufacture the best bows that could possibly be made, regardless of cost. To them the finest examples of Francois Tourte's bows were always available as models. Another very important feature is the possession by them of a large and aged stock of the choicest Pernambuco procurable. Pernambuco suitable for violin bows is a very difficult wood to procure; thorough seasoning is an absolute requisite and the wood of which these bows are made is seasoned ten years, by natural processes, before use. These conditions, combined with exceptional skill in the matter of workmanship, result in the production of the finest line of bows which have come from any maker since Francois Tourte.

It is a well known fact that two articles radically different in quality cannot be made in the same shop side by side. Every detail receives minutest attention. The screws, often considered matters of small importance, are especially made from case hardened steel and are very durable.

The following bows are all made in the shops of Messrs. Hill & Sons, near London, and differ in price according to the quality of materials, workmanship and the style of frogs used. The cheapest bows of the line, though plain in design, possess exceptional playing qualities.

### HILL'S VIOLIN BOWS

**NUMBER G1448.** Same description as No. G1447, but mounted with ebony frog trimmed in solid gold, and with gold tip.

*Price: \$100*

NUMBER G1447. Pernambuco, very finest quality. Octagon stick. Frog of tortoise-shell. Sterling silver trimmed. Pearl slide and pearl dot in sides, set in inlaid silver circle. Sterling silver screw tip with case-hardened screw. Whalebone thumb grip and wrapping. Sterling silver tip plate. Only most carefully selected Pernambuco goes into these sticks. This means that only one out of hundreds of Pernambuco sticks is suitable. These bows are counterparts of the best work of Francois Tourte. They have the greatest possible tone producing power and are the very best that modern skill and ingenuity can produce.

*Price: \$75*

NUMBER G1444. Pernambuco, finest quality. Round stick. Medium shade. Ebony frog. Pearl dot in side of frog, set in silver circle. Pearl slide. Octagon shaped silver button. Case-hardened screw. Silver head plate and tip. Whalebone thumb grip and wrapping. This bow is representative of the most artistic modern workmanship and possesses large tone drawing power. It is a bow intended for an artist's use.

*Price: \$50*

NUMBER G1445. Same description as No. G1444, but octagon stick.

*Price: \$50*

NUMBER G1438. Pernambuco, exceptionally fine quality. Exquisite workmanship. Dark chestnut color. Ebony frog. Silver mounted. Pearl dot in side, set in silver circle. Pearl slide. Octagon shaped silver button with pearl dot set in ebony ring. Case hardened screw and eye. Silver tip plate. Leather thumb piece and grip. This is a bow for artists' use.

*Price: \$45*

NUMBER G1436. Pernambuco, extra fine quality. Round stick. Dark chestnut color. Ebony frog, Dodd model. Pearl slide. Silver trimmed. Octagon shaped silver screw button with pearl dot set in ebony ring. Case-hardened screw and eye. Silver tip plate. Magnificent playing stick, beautifully balanced, and one which draws a large tone.

*Price: \$40*

## VIOLIN AND VIOLONCELLO REPAIRING

**T**HE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition. and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as to those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

We furnish free estimates of the cost of repairing violins sent in for that purpose. Those which are found not worth the expense are returned, or a letter setting forth the condition is sent to the owner.

There are many old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often way beyond the idea of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.



Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact of their having been broken to splinters, but to the skill of the repairer who is able to produce such results. Obviously, if he had had the same violin to adjust before it was broken, it would have turned out very much better still.

#### ESTIMATING COST OF REPAIRING

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regratuation of top and back, new bass-bar, new linings, blocks, regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from \$25.00 to \$75.00—depending on the character and value of the instrument, and time required; for, obviously, the care and responsibility of restoring a fine Cremona is far greater than where an ordinarily good old violin is concerned.

The better the violin, the better must be the adjustment to get commensurate results.

#### COST OF REPAIRING

Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment is from \$15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. Obviously there is a great difference in bass-bars. You may pay someone \$5 to put in your violin a bar which does it no good whatever, but instead much harm. It is not a question of the bar being *new*, but of its being *right*.

#### ALL OUR WORK IS FULLY GUARANTEED

This also applies to the tone of old Italian violins which have been sold through this department in the past five years, which, if they have become deficient in tone, indicating that their bars are too light or otherwise faulty, will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.



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